THE SOPRANOS

"College"

S105-P105

Written by
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Directed by
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Production Draft 6/31/98
1st Revision (Blue) 7/16/98
2nd Revision (Pink) 7/22/98

THE SOPRANOS

"College"

CAST

TONY SOPRANO
CARMELA SOPRANO
DR. JENNIFER MELFI
CHRIS MOLTISANTI
MEADOW SOPRANO
ANTHONY SOPRANO JR.
SILVIO DANTE (DELETE) *
IRINA
FATHER PHIL

Fred Peters
Cop (DELETE) *
Peters's Wife
Peters's Daughter
Lucinda
Dean
Bowdoin Student
Bates Student Worker
Bartender

THE SOPRANOS

"College"

SETS

INTERIORS		EXTERIORS	
East Main Motor Lodge – Tony's Room	N	East Main Motor Lodge	D/N
East Main Motor – Meadow's Room	N	Peters's Travel	D/N
Peters's Travel – Front Room/Porch	D	Soprano House **(DELETE)**	D/N *
Soprano Living Room	D/N	Peters Travel	D
Soprano Kitchen	D/N	Colby Campus	D
Soprano Master Bedroom	D	Roads (Waterville)	D
Soprano Family Room	N	Payphone – East Main Motor Lodge	D/N
Soprano Back Door	D	Rural Road (Waterville)	N
Soprano Hallway	N	Road (Waterville)	D
Soprano Master Bathroom	N	Main Drag/Main Street (Waterville)	N
Soprano Vestibule	N	Peters's House	N
Restaurant w/Bar (Waterville)	N	Colby Campus	D
Peters's Car	D/N	Route 4/Strip Mall Phone Booth **(DELETE)**	N *
Admission's Office (Bowdoin)	D	Road (Colby)	D
Melfi's House	N	Highway Gas Station/Mini Mart	D
Route 4/Strip Mall Phone Booth **(DELETE)**	N *	Admission Building (Bates)	D
Bada Bing – Back Room	D	Admission's Office (Bates)	D
Tony's Rental Car (Crown Vic)	D	Main Street Pay Phone **(DELETE)**	N *
Irina's Apartment	D	Phone Booth – Street	N *
24 hour Pharmacy (Waterville) **(DELETE)**	N *		

1 INT. ADMISSIONS OFFICE - BATES COLLEGE, MAINE - DAY 1

Fidgety, Tony flips through the BATES CATALOG. He steals a glance at the student worker talking silently on the phone, picks up the student newspaper:

FRONT PAGE

Headline: GAY-LESBIAN STUDENTS' UNION -- MONDO WEEKEND.

TONY

Quizzical. Puts the paper aside.

TONY
'Scuse me. How much longer you think my daughter'll be in there?

STUDENT WORKER
Probably another ten minutes...

2 EXT. ADMISSIONS BUILDING - BATES - DAY 2

Tony comes out, fires up a cigar. He takes in the campus -- old money, green leaves, The Enlightenment. Not his natural habitat. He exhales cigar smoke. He eyes --

STUDENTS

backpack-toting, earring-wearing, lacrosse-playing, vegan, chain-smoking, fiscal conservatives.

MEADOW

comes out of the Admissions Office.

TONY
How'd it go?

MEADOW
They've got a 48 to 52 male-female ratio which is great -- strong liberal arts program, and this cool Olin Arts Center for music. Usual programs abroad -- China, India --

TONY
You're just applying here and you're already leaving?

MEADOW
It's an option, dad. Junior year.

(CONTINUED)

2 CONTINUED: 2

TONY
What do you study in India? How to avoid diarrhea?

MEADOW
They don't require SAT scores but mine'll help 'cause they're high. Socially -- I don't know. This one girl told me there's this saying, 'Bates is the world's most expensive form of contraception.'

TONY
What the hell kind of talk is that? You mean the girls at the other colleges we been to just put out?

MEADOW
Oh, my God.

TONY
And another thing -- every school we visit there's the gay/lesbian this and that -- the teachers know this is going on?

MEADOW
Oh, my God.
(stops, admires campus)
Pretty, huh?

TONY
(agrees, then --)
Two to go. Colby up.

They walk through the leafiness.

MEADOW
Dad...how come you didn't finish college?

TONY
I had that semester and a half at Seton Hall.

MEADOW
Yeah? And?

2 CONTINUED: (2) 2

TONY
(chooses words)
Grandma and grandpa didn't stress college. They were working class people.

MEADOW
Even Grandma? With her whole 'tude?

TONY
What tude?

MEADOW
'The D'Agostino's are from Providence and we're a couple notches above the Sopranos. The Sopranos are..'what is it? -- car phones'.

TONY
(laughs)
Cafone.

MEADOW
What does that even mean?

TONY
Peasants. Low class mutaints.

MEADOW
How come your parents were anti-education?

TONY
(uncomfortable)
Not anti. Look, I can't lay it all on them. I got in trouble as a kid.

She looks at him, then away. They continue walking. That seems to be it.

3 INT. RENTED CROWN VIC - DAY 3

Tony and Meadow drive the rural Maine roads. She fiddles with the radio. Sits back and rides. Finally breaks the silence.

MEADOW
Grandma said you stole cars.

TONY
Thank you, grandma.

3 CONTINUED: 3

MEADOW
No, it's kind of cool.

TONY
No, it's not cool.

(CONTINUED)

3 CONTINUED: (2) 3

MEADOW
(snaps)
Dad, don't turn this into a lecture, okay? I'm just trying to make conversation. In case you haven't noticed, you don't need to motivate me.

Long silence. Meadow works herself up to something.

MEADOW
Are you in the mafia?

TONY
Am I in the what?

MEADOW
Whatever you want to call it. Organized crime.

TONY
(angrily)
That's total crap. Who said that?

MEADOW
Dad, c'mon. I've lived in the house all my life. I've seen the police come with warrants. I've seen you going out at three in the morning --

TONY
You never seen Doc Cusamano going out in the middle of the night? On call?

MEADOW
Did the Cusamano kids ever find fifty thousand dollars in Krugerrands and a .45 automatic while they were hunting for Easter eggs?

TONY
(hard-line)
I'm in the waste management business. Everybody immediately assumes you're mobbed up. It's a stereotype. And it's offensive. And you're the last person I would want to perpetuate it.

MEADOW
Fine.

She turns away from him to the passing scenery. He watches her, troubled.

(CONTINUED)

3 CONTINUED: (3) 3

TONY
There is no mafia.

Meadow shrugs, fine. But then turns and looks at him. It's that face -- direct and questioning.

TONY
Look, Mead' -- you're right, you're almost a grown woman -- some of my money, yeah, comes from illegal gambling. And whatnot.

She watches him.

TONY
How's it make you feel?

MEADOW
Well...at least you didn't keep denying it, like mom.
(beat)
And kids in school think it's actually kinda neat.

TONY
(sighs)
They seen The Godfather, right?

MEADOW
(askance)
Not really. Casino, we liked. Sharon Stone -- the '70's clothes, pills --

TONY
I'm not asking about those bums. I'm asking about you.

3 CONTINUED: (4) 3

MEADOW
Sometimes I wish you were like other dads.

He looks away.

MEADOW
But then, like... Mr. Scangarelo for example? An advertising executive. Working for big tobacco.
(beat)
Or lawyers? Yuch. So many dads are full of shit.

TONY
Oh, and I'm not?

MEADOW
You finally told the truth about this.
(lighter)
And anyway, you're my sexy dad.

TONY
Meadow, part of my income is from legitimate business -- stock market --

MEADOW
Dad. Please, okay? Don't start mealy-mouthing.

He goes quiet. She turns the radio way up.

4 EXT. HIGHWAY GAS STATION/MINI MART -- LATER 4

CARS scream past on the highway. We pull back off the highway. Tony talking on the pay phone. Meadow is walking into the mart.

TONY
How's my sweetheart?

5 INT. IRINA'S APARTMENT - INTERCUT 5

Sexy Irina sprawls in bed on the phone.

IRINA
I'm so pissed I can hardly see.

TONY
Getting the flu?

5 CONTINUED: 5

IRINA
No. My cousin Svetlana.

TONY
The amputee?

IRINA
Two months only she is in America and she is already getting married.

TONY
Look, you knew what the deal was. I have two kids high-school age --

IRINA
Yes, and a wife whenever you want. * What do I have in my life? *

TONY
Boy, am I glad I called.

IRINA
Well, fuck you, then. Hang up.

TONY
(cheery)
How's the whirlpool bath? They finally get the jets aimed right?

IRINA
Don't throw up to me in my face the things you buy me, okay? Her prosthetic leg fall off in Gap store? And he carries her out like knight in white satin armor.

TONY
I gotta go. My daughter's coming.

He clicks off, jams more quarters in phone.

TONY
AJ, how's it going pal?

6 INT. SOPRANO HOUSE - KITCHEN - DAY 6

It's POURING RAIN outside. Anthony is glum.

ANTHONY JR.
Mom's got the heat turned up to like a thousand degrees. I was on the toilet and I almost passed out.

6 CONTINUED: 6

TONY
But you're taking care of her like we said, right? Put her on.

ANTHONY JR.
Ma!

Tony yanks the phone away from his ear. Sees Meadow walking out of the Mini-mart talking to some young good looking COLLEGE KID. Tony waves her over. She pays no attention.

7 INT. SOPRANO HOUSE - MASTER BEDROOM - DAY 7

CARMELA (O.S.)
Ton'?

TONY
Yeah hi. How you feeling?

Carmela lies in her rumpled bed, in an oversize T-shirt, watery-eyed, nasal. Blows her nose.

CARMELA
I think better, actually. Fever just broke. I miss you two. Maybe I'll fly up tomorrow.

TONY
Nah, it's good you stayed home. You'd croak in a car.

CARMELA
So how's the interviews going?

Something catches Tony's eye -- a goateed middle aged MAN filling his Lincoln Navigator at the pumps.

TONY
(distracted)
Good, real good.

CARMELA
Did she like Colby...?

Tony doesn't respond. His attention is on the man.

7 CONTINUED: 7

CARMELA
'Cause anything to get her off this Berkeley kick.
(silence)
Tony? Did she like Colby?

TONY
(muttering to himself)
What the fuck...

CARMELA
Tony!

TONY
(quickly)
Yeah, yeah, I'm sorry. Everything's good. I'll call you later from the hotel.

He SLAMS the phone down. Pissed, Carmela slams the phone down.

BACK TO TONY

He takes a few steps sideways for an unobstructed view.

MAN

He feels something -- someone watching him. They catch each other's eyes. The man casually turns away, unhooks the pump and gets into his car.

TONY

He walks quickly toward his rented Crown Vic.

TONY
Meadow. Let's go.

Still flirting, she sees her father WILDLY WAVING at her. The Man's Lincoln Navigator drive off the lot. Tony jumps in his car.

TONY
Meadow, we got to go right now!

Meadow saunters towards the car. Tony lurches forward.

MEADOW
(getting in)
Ok, what's the rush?

7 CONTINUED: (2) 7

He floors it -- while her door is still open.

MEADOW
Jesus, dad!

8 INT. CROWN VIC - DAY 8

Tony speeds onto a two-lane road.

MEADOW
What's going on?

The car hauls ass in search of the Navigator. He floors it.

TONY
I think I saw an old friend, that's all.

MEADOW
You know that guy at the gas station?

TONY
Maybe not. Probably not.

MEADOW
Then what -- ? Dad, slow down!

Tony suddenly passes cars, veering over the white line. An oncoming car almost hits them.

MEADOW
Dad!

He sees the Lincoln Navigator, slips in, keeping a car between them for cover.

MEADOW
Jesus. What's with you?

And up ahead we see signs for "WATERVILLE" one way and * "COLBY" another. *

MEADOW
Dad -- Colby! Turn! *

Tony says nothing. The Navigator turns for "Waterville." * Tony follows toward "Waterville." *

MEADOW
Dad! *

TONY
See? 'Cause you're talking to me so much! *

(CONTINUED)

8 CONTINUED: 8

He continues on, eyes on the Navigator.

9 EXT. WATERVILLE ROADS - DAY 9

They come to an intersection. To the Left is the East Main Motor Lodge. To the Right is another road to Colby. The Nav bears right.

MEADOW
Hey, this gets you toward Colby anyhow --

(then)
Dad, there's our hotel.

But Tony keeps following the Navigator. He passes the motel.

MEADOW
Dad, hello! Our hotel's right there.

Frustrated, Tony quickly takes a second road into the motel.

MEADOW
Did you know that guy?

TONY
Nah, wasn't him.

10 S C E N E O M I T T E D 10

11 INT. SOPRANO HOUSE - MASTER BEDROOM - DAY 11

Anthony Jr. enters with a food tray. Carmela comes out of the bathroom, thermometer in mouth.

CARMELA
Mon dyoor, room serveece et arrivee.

11 CONTINUED: 11

She gets into bed, reads thermometer. He places tray.

CARMELA
Why thank you, kind sir.

He plops in a chair. She picks up a fork, tests the food.

ANTHONY JR.
What? You said poached eggs.

She maintains a smile, cuts with fork -- a yolk, hard as a ball bearing, rolls out from the white.

CARMELA
Nothing, no problem.

ANTHONY JR.
You're not gonna eat them now? After all that work?

CARMELA
I just finished throwing up. Guess my eyes were bigger than my stomach.

Anthony, bored, stares "bravely" at the floor.

CARMELA
Anth', why don't you go over to Jason's, play Nintendo.

ANTHONY JR.
(perked way up)
Really? You don't mind?
(MORE)

11 CONTINUED: (2) 11

ANTHONY JR. (cont'd)
(jumps up)
I'll probably be back in like an hour.

CARMELA
(he comes to kiss her)
Eh-eh. No kiss. Cooties.

She blows kisses. He's out of there.

12 EXT. EAST MAIN MOTOR LODGE - DAY 12

Tony comes to pay phone. Somebody's on it. He champs.

13 INT. BADA BING - BACK ROOM - DAY 13

CHRISTOPHER plays pool with himself. Phone RINGS.

CHRISTOPHER
(answers phone)
The Bada Bing.

13 CONTINUED: 13

INTERCUT - Tony on same pay phone.

TONY
Take this number down, call me back on the outside line.

CHRISTOPHER
Now? It's pouring down here.

TONY
207-555-0185

Tony's HANG UP says 'Now'.

14 EXT. PHONE BOOTH - STREET - DAY 14 *

Chris's car jerks to a stop. Jacket over his head, Chris runs to a pay phone, jams his body under the shell, inserts quarters while rain pelts his back.

14 CONTINUED: 14

CHRISTOPHER
Motherfuck.

INTERCUT -- Tony paces, PAY PHONE rings. Tony answers.

TONY
Hey. I'm not sure, but I think I just saw Fabian Petrulio.

CHRISTOPHER
No shit?
(beat)
Refresh my memory.

TONY
Febby Petrulio. Maybe he was before your time. Made guy, flipped about ten years ago when he got busted for H. Rat fuck took down the skipper and underboss of the Mangano's. Some people from our outfit went down with them.

CHRISTOPHER
Mingye, you saw this guy?

TONY
That's what I'm saying. I think, but I'm not sure.

CHRISTOPHER
Up in Maine? What the fuck?

TONY
He went in the program. Then they kicked him out. Till last year this cocksucker was still flown to trials to testify about historical relationships. And he picks up speaking fees at colleges talking about when he was a big bad mafiusu.

CHRISTOPHER
Piece of shit.

TONY
Feb and me partied a couple times but Jackie knew him good. They did overlapping counts in Lewisburg. Matter of fact -- ever see that carved wooden bust of Sinatra Jackie had in his rec room? Febby made that in the prison woodshop.

(CONTINUED)

14 CONTINUED: (2) 14

CHRISTOPHER
That was Frank, that bust? I always thought it was Shaquille. Fucker needs to practice a little on lips.

TONY
Get these plates run.

Tony takes out note, sees Meadow walking out of their room -- toward him.

TONY
(quickly)
Maine plates. T-X-6-6-9-2. Call you back tonight at 10.

Tony hangs up.

MEADOW
What's wrong with the phone in your room?

TONY
What's wrong? Nothing. I was stretching my legs, saw the phone, thought I'd give Christopher a call.

MEADOW
Oh yeah? Everything okay?

TONY
Yeah -- well, they got a leak in the roof.

15 INT. SOPRANO HOUSE - VESTIBULE - NIGHT 15

Doorbell is RINGING. Wrapped in a throw, Carmela goes to the door.

CARMELA
Who is it?

FATHER PHIL (V.O.)
Father Phil.

CARMELA
(panicked)
Just a second.

16 INT. SOPRANO HOUSE - MASTER BATHROOM - NIGHT 16

Carmela dashes in, quickly splashes water on her face, frantically brushes her hair. Throws on a robe.

17 INT. SOPRANO HOUSE - HALLWAY - NIGHT 17

Carmela races back down, opens the front door.

FATHER PHIL
Oi.
(sopping wet; enters)
Hope I'm not barging in --

CARMELA
No, no. Just watching TV.

FATHER PHIL
I was at the clothing drive and I thought you were up in Maine -- by the way, your Moschino pedal-pusher suit? Flew outta there.

CARMELA
Oh, good.

FATHER PHIL
-- anyway Jean Cusamano said you were ill --

CARMELA
Ecch -- was. That flu that's been going around?

FATHER PHIL
Yipes.

CARMELA
I still have a little fever but --

FATHER PHIL
I also have a confession to make.
(beat)
I have a jones for your baked ziti.

17 CONTINUED: 17

CARMELA
Sure, anytime. Think I got some in the freezer. I can reheat it.

FATHER PHIL
Ooh, it's better like that, eh? The moozadel' gets nice and chewy.

CARMELA
I love that too. I was having a little Fernet. Settles the system. Would you like something?

FATHER PHIL
Some wine if it's open? So how's Mead and Tony's trip going?

CARMELA
I should know? He doesn't have time to talk to me for two lousy minutes.

18 INT. RESTAURANT - WATERVILLE - NIGHT 18

A candle-lit place built in the 1750's. Off to the side is a large bar that's alive with Colby students. Tony and Meadow are at a table. Tony wears a suit and tie. Meadow looks pretty. He reads the menu.

TONY
Man, never thought I'd be lobstered out.

MEADOW
Dad...what happened before?

TONY
Hey, that was fancy footwork on the pedals, huh? Sorry. Stupid wild goose chase.

WAITRESS brings diet coke for Meadow and bottle of Bolla Soave. Pours glass for Tony.

18 CONTINUED: 18

MEADOW
(troubled)
I don't know dad.

TONY
Jesus, what's to know? I thought I saw a guy I recognized. Is it my fault he turns out to be Mr. Pepperidge of Pepperidge Farm?

Waitress leaves. Tony and Meadow clink glasses. Tony smiles long and hard.

MEADOW
Dad, stop staring. Why are you doing that?

TONY
It's an exciting time. I can't tell you how proud I am to have a real student at casa Soprano. And she looks like those models on the cover of Italian Vogue.

MEADOW
Italian, Italian, Italian.
(smiles)
Thank you.
(points)
You're definitely up to something.

TONY
Oof. How'd you get so cynical? Just like your mother.

She grins. Then looks toward student LAUGHTER from the bar.

TONY
What we talked about before. How's that sitting with you?

MEADOW
It's not like I wasn't ninety percent sure already.

TONY
What about your brother. You think he knows?

MEADOW
I think so. But if it's not on a screen it's not real to him.

(CONTINUED)

18 CONTINUED: (2) 18

TONY
There was a time, Meadow, when the Italian people didn't have a lot of options.

MEADOW
You mean like Mario Cuomo?
(beat)
Sorry.

TONY
(sharp)
Look, I put food on the table.
(beat)
My father was in it. My uncle. Maybe I was too lazy to think for myself. I considered myself a rebel. But maybe being a rebel in my family would have been selling patio furniture on Route 22.

MEADOW
In college nothing interested you?

TONY
I barely got in. Actually, wait -- history I kinda got off on.

MEADOW
(smiles)
Yeah?

TONY
Napoleon. Roman empire. The Potsdam Conference. That kinda stuff.

MEADOW
What's the Potsdam conference?

TONY
Potsdamned if I know now.

MEADOW
(rolls eyes)
Oh, my God.
(smile fades)
Dad, I got something to tell you.

TONY
Yeah?
(she hesitates)
You're not...

18 CONTINUED: (3) 18

MEADOW
No. Jesus!
(beat)
A couple of weeks ago, me and some of my friends, we were doing speed. We did...kind of a lot of it for awhile.

TONY
What?!

MEADOW
It was like between homework and SAT's and just the general...pressure of life, we needed something to keep going.

TONY
That crap'll kill you!

MEADOW
I know --

TONY
I oughta slap hell outta you! Where'd you get it?!

MEADOW
(teeth gritted)
If I thought it was gonna be a lecture I would never have told you.

TONY
Take a reality check. I'm gonna shut up about it? Where'd you get it?!

MEADOW
No way I'd tell you. Especially after this reaction.

TONY
What did you tell me for?

MEADOW
You were honest with me today.
(beat)
I won't be doing it again. It got too scary.

TONY
Right under my nose. Christ. And you always think you'll know.

(CONTINUED)

18 CONTINUED: (4) 18

MEADOW
No, dad. You won't.

A sobering reality. He lifts his glass to drink, puts it down.

TONY
(beat)
Meadow, I'm glad you told me. In spite of everything.

MEADOW
I'm glad I did too. I'm glad we have that kind of relationship.

He takes her hand across the table.

19 INT. SOPRANO HOUSE - LIVING ROOM - NIGHT - SAME 19

Father Phil lights kindling under three logs. Carmela is on the couch drinking Fernet-Branca.

CARMELA
Tony hates building fires. Those same three logs have been there since Lincoln split them. *

Getting up, wine in hand --

FATHER PHIL
That could be positive. Fear of fire is a good deterrent to keep out of hell.

CARMELA
Then maybe there's hope for him.

She coughs. The fire is crackling. He sits next to Carmela.

FATHER PHIL
I have something for you.

Hands her a book -- "The Religions of Man" by Houston Smith.

FATHER PHIL
It's what we were talking about. The chapter on Buddhism is spectacular.
(wags finger)
But I don't want you going over to those zany zennies.

CARMELA
Fat chance. I can never just sit on the floor and think of nothing. *

FATHER PHIL
You'll see how Islam has gotten a bad rap in the current culture.
(sips, savors)
This chianti, though, is beyond reproach. Word up.

Carmela smiles and refills his glass. She coughs.

20 INT. RESTAURANT - WATERVILLE - NIGHT 20

Tony's plate shows remains of steak dinner. His crumpled napkin is on the table. Tony alone at the table, antsy. Checking his watch. 9:55. He looks up and sees Meadow with two COLLEGE GIRLS. They approach the table.

TONY
Thought you fell in.

MEADOW
This is Carrie... Lucinda. They go to Colby --

TONY
(quickly)
So why don't you hang out with them?

MEADOW
(mortified)
Dad!

TONY
What? Great way to learn about the college.

MEADOW
Yeah, maybe. But you don't just ...God!

LUCINDA
No, that'd be cool.

MEADOW
Please excuse him.

LUCINDA
No, really. We love to dish the school.

MEADOW
Well...

TONY
Go 'head.

MEADOW
All right. Geez. See you later.

The girls head toward the bar. He stops Meadow.

TONY
But no drinking, okay? Stick to cokes?

(CONTINUED)

20 CONTINUED: 20

MEADOW
Okay.

TONY
I'll pick you up in an hour and a half.

He kisses her on the cheek and Meadow joins the group.

21 EXT. PHONE BOOTH - STREET - NIGHT - SAME 21 *

Through the pouring rain, we see a PAIR OF HEADLIGHTS coming right at us. Christopher's Lexus screeches to a halt in front of the phone booth. He jumps out of the car and LUNGES for the RINGING phone. INTERCUT - Tony at restaurant pay phone.

CHRISTOPHER
Yo.

TONY
What do you got?

CHRISTOPHER
Wet shoes.

TONY
You chose this life. You don't want to work in the rain, try out for the fuckin Yankees.

CHRISTOPHER
(off note)
The car is registered to Frederic Peters, 38 Washington Street, Waterville, Maine. It's off route 201, I looked it up.

TONY
Frederick Peters, Fabian Petrulio...good match, huh?

CHRISTOPHER
I guess. I don't know. T., what are you going to do?

As Tony twists around talking on the phone, he notices Meadow looking at him from the bar area. He gives a little finger wave. This embarrasses her into turning back around.

TONY *
I don't know. I got Meadow here. Jesus.

(CONTINUED)

21 CONTINUED: 21

CHRISTOPHER
Fuckin nightmare. You want I'll fly up, take care of it.

TONY
You're a good kid. Sit tight for now. Maybe call Pussy or Paulie.

CHRISTOPHER
Oh, what, they can do it but I can't?

TONY
Don't be so sensitive. This boochiachiada is of their generation. Their friend Jimmy died in prison on account of him.

CHRISTOPHER
I'll let them know.

TONY
Fuck. I gotta go do my homework to positively ID this guy. *

CHRISTOPHER *
Thought you said it was him. *

TONY *
I haven't seen the man in twelve *
years, for crissake. I don't want to *
be wrong. Call you around midnight. *

Tony hangs up. Christopher stands in the downpour.

22 INT. SOPRANO HOUSE - KITCHEN - NIGHT 22

Carmela is reheating the baked ziti, Father Phil's tossing a salad. The chianti bottle is down two thirds.

FATHER PHIL
You think I'm a schnorrer, don't you?

CARMELA
A who?

FATHER PHIL
Yiddish. Somebody who always shows up in time for free grub.

CARMELA
You're here a lot. But you're a man. You like to eat.
(more)

(CONTINUED)

22 CONTINUED: 22

CARMELA (CON'T)
I can't get over you with that Yiddish.

FATHER PHIL
My neighborhood in Yonkers was mixed Jewish and Italian. I hung out with guys of all stripes.

CARMELA
(flash of worry)
Really? Were there Jewish girls there too?

FATHER PHIL
Sure. In fact, I never did date a Shiksa before I went into Seminary.

CARMELA
So you dated. Jewish girls.

Phone RINGS.

FATHER PHIL
(peering in fridge)
Cajun stuffed olives.

CARMELA
Hello.

WOMAN'S VOICE (O.S.)
Yes, hi, I'm calling for Tony Soprano.

CARMELA
(suspicious)
Who can I say is calling?

23 INT. MELFI'S HOUSE - NIGHT - INTERCUT 23

Melfi is in bed with Filofax and phone.

MELFI
This is Dr. Melfi.

CARMELA
His nurse?

MELFI
No. Is this Mrs. Soprano?

CARMELA
(with an edge)
That's right and you are again?

(CONTINUED)

23 CONTINUED: 23

MELFI
Jennifer Melfi, Dr. Melfi.

CARMELA
Jennifer...lovely name. He's not here.

(CONTINUED)

23 CONTINUED: (2) 23

MELFI
Could I impose on you to let him know I have to reschedule Monday's appointment? I'm down with the flu.

CARMELA
(sharp)
I had it too.

MELFI
Oh. Well. Sorry to hear that.

CARMELA
There's worse things. Does he have your number, Jennifer?

MELFI
Let me give it to you just in case.

CARMELA
I lost my pencil. Up his ass. I'll tell him you called.

She SLAMS the phone down. Melfi ponders, then gently puts it back on the cradle.

CARMELA
(fighting tears)
WHY DOES HE HAVE TO LIE? Why couldn't he have just told me his therapist is a woman. What is he hiding?

Father Phil wraps his arms around her shoulders.

FATHER PHIL
Maybe he did tell you and you didn't hear him clearly.

CARMELA
(pulling away)
Oh, come on! I mean, why wouldn't he tell me his therapist is a woman, unless he's screwing her.

23 CONTINUED: (3) 23

FATHER PHIL
Carmela, please...

CARMELA
(pours herself wine)
And I thought he was changing. I thought this therapy was going to help clear up that fucking freak show in his head.

FATHER PHIL
Carmela, I'm sure you're wrong about them. Therapy's a start, a good start. But yes, it doesn't fix the soul. He's going to need help from other sources to repair that.

CARMELA
Then you talk to him. You help him.

FATHER PHIL
But there ya go. Will he listen?
(beat)
He must be a very unhappy man.

CARMELA
He's unhappy? Sleep is my number one - - oh, shit, why go into it?

A deathly silence. Tears well up in her eyes. Father Phil gives her a hug. She lets him.

24 EXT. PETER'S HOUSE - NIGHT 24

Tony walks carefully along the house, hunching over. The back yard is gated and fenced. He moves quietly along the plank fencing. Peers through a crack.

POV

24 CONTINUED: 24

The Man from the gas station (Peters) and his young wife are in a steaming spa, cuddling, whispering and smoking a joint. He does something that makes her jump and giggle.

WIFE
Fred!

He buries his face in her breasts. Suddenly --

DAUGHTER
Mommy...?

Peters bitches sotto voce. Shifting position, Tony can make out an 8 yr. old girl backlit in a doorway of the house.

WIFE
Yes, Bear?

DAUGHTER
Would you put me to bed? I'm scared.

Peters and Wife hold a murmured argument. Wife gets out, wrapping herself in a towel. She's long-legged and chesty -- tip-toes across the yard into the doorway.

WIFE
Daddy's going to come too. We'll both put you to bed.

DAUGHTER
Hurry, daddy.

PETERS
(irritated)
Yeah, yeah.

Watching Peters luxuriate in the steam, Tony tries to figure his next move. Peters stands. He's naked. He steps out of the spa and strolls unhurriedly toward the house, sandals slapping. He towel-wraps himself, his belly protruding over the knot. He goes in.

TONY

Tony scopes out the situation. Suddenly he hears BARKING and exterior lights on the house next door hit him.

VOICE NEXT DOOR
Is someone out there?

The barking intensifies. Tony backs away toward the street.

(CONTINUED)

24 CONTINUED: (2) 24

PETERS BACK DOOR

Peters returns switches on outside lights, peers into the night -- listens to the barking.

25 EXT. STREET - NIGHT 25

Tony hurries to his car, jumps in.

PETERS' FRONT DOOR

The door opens. Peters looks out in time to see taillights fading. He stares pensively.

26 INT. SOPRANO LIVING ROOM - NIGHT 26

Both pleasantly buzzed, Father Phil and Carmela eat by firelight. He eats. Packs it away, actually. She barely nibbles toast.

CARMELA
Good as Willem Defoe was, I cannot picture that Jesus looked like him.

FATHER PHIL
Could you pass the cheese?

CARMELA
Not that he didn't do a good job, Willem Defoe. But the story's confusing. He gets down off the cross?

FATHER PHIL
(shows critical response; then)
Originally Bobby D. was supposed to have the role.

CARMELA
Really? Oof. Different picture.

FATHER PHIL
Totally. 'You talking to me, Pilate'? 'Cause I don't see nobody else here.'
(beat)
'Except Barrabas over there.'
(more)

26 CONTINUED: 26

FATHER PHIL (CON'T)
You know what's remarkable? Is if you add up everything Jesus ever said, it amounts to only two hours of talk.

CARMELA
(shocked)
Nooo. But wait, I heard the same thing about the Beatles except if you put all their songs together it only comes to ten hours. *

FATHER PHIL
Yes. Except it wasn't just what Christ said, it was his deeds. *

CARMELA
But that's my question. I understand what he did, but a lot of what he said, I don't get. Like, the sun rises on the just and the unjust alike. Why?

FATHER PHIL
Because Christ was saying...

CARMELA
(overlapping)
...or that whores will go to heaven before a lot of the righteous?

FATHER PHIL
(refilling wine glasses)
Uh-huh.

CARMELA
But that's not right. I mean let's face it Father, we got some major contradictions here.

FATHER PHIL
It's about love. Think about it that way.

CARMELA
I don't know...

FATHER PHIL
Unfortunately Carm, our hearts are just too small to understand everything He was saying.

CARMELA
What does that mean?

(CONTINUED)

26 CONTINUED: (2) 26

FATHER PHIL
It means, hopefully someday, we will learn to tolerate, accept and forgive those that are different. Change through love.

Carmela reaches for the plates on the coffee table. Father Phil wipes his mouth with his napkin.

FATHER PHIL
I should be heading home

CARMELA
Where you going? You just got here.

FATHER PHIL
(fishing)
It's getting late.

CARMELA
Come on, it's pouring rain out and I know you love that DVD player. Just got "Remains of The Day."

He wiggles his eyebrows excitedly.

CARMELA
See? Do I know you?

FATHER PHIL
Anything with Emma Thompson, I'm there. The thinking man's Jennifer Lopez. *

CARMELA *
(blank stare) *
Ohhhh-kay. *

FATHER PHIL
Hey, there's no accounting for these notions.

CARMELA
Father Phil, I didn't know you looked.

26 CONTINUED: (3) 26

FATHER PHIL
To take in with the eyes a beautiful woman is that so different than a sunset, a Douglas fir or any of God's handiwork?

Their eyes meet. Father Phil smiles. Carmela quickly walks out with the plates.

27 EXT. PETERS HOUSE - NIGHT 27

Peters walks down the path, pocketing a Ruger target pistol. He gets into his wife's Audi wagon, drives off.

28 EXT. MAIN STREET - WATERVILLE - NIGHT 28

Tony parks, gets out, walks pensively, mulling things over. The bell in the ancient colonial church starts to RING. Tony looks up at the spire. He lights a cigar.

29 S C E N E O M I T T E D 29 *

30 EXT. MAIN DRAG - WATERVILLE - NIGHT 30

Tony walks the deserted streets. He stops -- looking into the window of a store -- PETE'S HARDWARE. He mulls this, tries to see inside. A Waterville Police Car drives by. * He sees it. They don't stop. He turns back to Pete's * Hardware. Gets an idea. He hurries off. *

31 EXT. MOTEL PAYPHONE - NIGHT 31

Tony skids to a stop, jumps out, goes to the payphones. He opens the phone book, flips to the Yellow Pages. Quickly rifles until he hits the heading "HARDWARE". His fingers slide down the page bringing us to: PETE'S HARDWARE -- SINCE 1957." There's a Yellow Pages-type photo of Pete -- a gaunt Yankee.

TONY

Thinks. Then flips to the white pages. His comes to the PETERS listed. Frederic Peters is not there. Tony sees PETERS, BETTYE -- YARN SHOP. The only other Peters business is PETERS' TRAVEL. Tony returns to the Yellow Pages -- "TRAVEL". Looks at --

(CONTINUED)

31 CONTINUED: 31

'PETERS TRAVEL'

A Tuscan scene and "Ask for Fred." Also, CHEEPSEETS @EARTHLINK.COM" Tony tears out the page, exits the phone booth.

32 EXT. RURAL ROAD - NIGHT 32

Tony navigates a dark two-lane -- slides to a halt where a gravel driveway meets the road. A lit sign:PETERS TRAVEL -- DISCOUNT AIRFARES. Tony coasts down the gravel drive to a closed, silent salt box. He gets out.

33 INT. RESTAURANT - WATERVILLE - NIGHT 33

In a corner, the collegiates are boozing. Peters enters, looks around.

34 EXT. PETERS' TRAVEL - NIGHT 34

Tony climbs the stairs of the porch and peers inside. Two desks, computers, posters -- neat, bland, offering nothing. Tony moves around to another window, peers in. He wipes the glass with his hand, peers.

SHELF

books, knick-knacks. There is a carved wooden bust of Ronald Reagan. Decent likeness -- except for the lips. They are larger than Reagan's, vaguely negroid. Tony smiles.

35 INT. BAR AT THE RESTAURANT - SAME - NIGHT 35

Peters is with the BARTENDER.

BARTENDER
Nobody's asked, Fred.

PETERS
All right, Vitus. Thanks.

He taps the bar with his knuckles and walks toward the exit -- then stops. He remembers something.

WHAT HIS MIND SEES

Through the rear view mirror of his truck, he sees Tony's car make that right turn. He exits.

36 EXT. EAST MAIN MOTOR LODGE - NIGHT 36

Peters walks from his car along the row of rooms facing the parking lot. He sees the light in the motel office go out. Looking the other direction, he sees a CHAMBERMAID push housekeeping cart along the sidewalk. She unlocks a guestroom door, goes in.

PETERS

crosses to the cart, quietly picks up the guest manifest. Scans. Sees SOPRANO -- 112/114. He looks chilled.

37 INT. SOPRANO HOUSE - CLOSE ON TV - NIGHT 37

Anthony Hopkins' and Emma Thompson's characters, clearly in love, are having a tortuous indirect conversation.

CARMELA AND FATHER PHIL

Sitting close to each other on the couch. Wine glasses in their hands. Carmela dabs her eyes with a tissue.

CARMELA
This just breaks my heart.

THE TV

The key moment where they almost touch...but then he retreats into his notion of "reading for education." She is silently devastated. *

Tears streak Carmela's cheek. He smiles sadly. Makes no move to take her hand. But they are both well aware how physically close they are. *

(CONTINUED)

37 CONTINUED: 37

SUDDENLY, Carmela is sobbing.

CARMELA
Oh Father turn it off, I can't handle it.

FATHER PHIL
What? What is it?

CARMELA
Oh, father, I'm a terrible person.

FATHER PHIL
(takes her hand)
No...you're a wonderful woman.

CARMELA
(pulls her hand away)
Father, I need to get it out. It's been building in me, there's so much in me..I want..I want to..

FATHER PHIL
(helping her, gently)
Carmela, if I can help. Please.

CARMELA
How...?

FATHER PHIL
How long has it been since you last confessed?

CARMELA
(hesitates)
I... well...

FATHER PHIL
If you like, I can do this with you.

CARMELA
(unsure)
But...you mean, right here, Father? Now?

37 CONTINUED: (2) 37

FATHER PHIL
The whole world is God's church. He hears and sees everything.

Carmela stares at him and then slowly, unsteadily, sits back down on the couch. Father Phil sits next to her. He turns his back to her. She follows suit. They are back to back.

CARMELA
This feels strange.

FATHER PHIL
It shouldn't.

CARMELA
(slowly)
Forgive me Father for I have sinned. It's been four weeks since my last confession.
(stops, defeated)
Oh what am I saying. That's a lie. I haven't truly confessed in twenty years.

FATHER PHIL
Go on.

CARMELA
I have forsook...I have forsaken...
(stops; takes breath)
... what is right for what is easy. For a life of comforts I have turned a deaf ear and blind eye, allowing what I know is evil in my house, allowing my children, oh my god, my sweet children to be part of it.
(with difficulty)
I have committed the sin of omission, because I wanted things for them, a better life, good schools...I wanted this house, money in my hands, money to buy anything I ever wanted...I'm so ashamed.

FATHER PHIL
(she cries quietly)
It's all right Carmela, go on.

37 CONTINUED: (3) 37

CARMELA
My husband...I think he has committed horrible acts. I think he has...
(getting angry)
You know all about him Father Phil, you know! AND I'M THE SAME! And I have said nothing, done nothing about it...
(wipes tears)
I can't pretend anymore. The pain is unbearable. I got a bad feeling. That it's just a matter of time before God compensates me with outrage for my sins.
(beat)
Please forgive me...

38 EXT. EAST MAIN MOTOR LODGE - NIGHT 38

Tony's Vic pulls into the parking lot. He gets out, walks over to the passenger door -- opens it and helps a sick, drunk Meadow out of the car. She is crying, slurring words.

MEADOW
Sorry Dad.

TONY
Whoa, tequila breath. It's ok, kiddo, hold on to me.

39 INT. PETER'S CAR - NIGHT 39

He has the Ruger .22 target pistol, feeding the clip from a box of longs. He slams the clip home, gets out.

ON PETERS

Picking up pace as he walks behind a line of parked cars. He darts in between two vans and STOPS. He watches Tony and Meadow. She trips and teeters. Peters grips the Ruger.

ON TONY AND MEADOW

Approaching their motel door. Tony fumbles for keys.

(CONTINUED)

39 CONTINUED: 39

PETERS

Stands, brings the pistol over his head and down to an expert level firing position. The sights cover Tony's head. Faint voices reach him.

MEADOW
You're not mad are you, Daddy?

TONY
Little bit. I'm supposed to be. Come on riot girl, we're almost in.

MEADOW
I love you, Dad.

TONY
I know.

PETERS

His finger tightens. But Peters doesn't fire. He glances around, never relaxing his firing stance. There's activity in the office. And a guest room gives off LAUGHTER. Tony's motel door swings open. Tony and Meadow enter. Peters lowers the gun, starts toward his car.

40 INT. SOPRANO FAMILY ROOM - SAME 40 *

With her head buried in a pillow, Carmela cries softly. Father Phil is still on the couch with his back to her.

FATHER PHIL
You must truly repent, honestly and genuinely. And in the future, you must renounce all these actions and then God will absolve you.

CARMELA
I don't know Father. I'll try but I still love him. I still believe he can be a good man.

FATHER PHIL
Then you help him change into a better man and then you will have done good in God's eyes.

She hangs her head, exhausted. Gently --

40 CONTINUED: 40

FATHER PHIL
I think that you should take communion.
(off her look)
I carry a kit for just that purpose. It's out in my car. *

She smiles wearily. Then realizes he's not kidding.

41 S C E N E O M I T T E D 41 *

42 INT. EAST MAIN MOTOR LODGE - NIGHT 42

Illuminated by the small bedside lamp, Tony tucks Meadow into her bed, kisses her forehead. He exits.

43 INT. SOPRANO LIVING ROOM - NIGHT 43

The fire is waning as they enter. *

CARMELA
Why do you have that with you?

FATHER PHIL
(gently)
Unfortunately, I had to say mass for someone in intensive care. * *

Carmela drops to her knees facing Father Phil -- his clothes sopping wet, his hair matted to his head. He takes the bottle of red wine, pulls a small gold chalice out of his bag and pours wine into it. He whispers a prayer and raises his hand and makes the sign of the cross over the goblet. He reaches into the bag and retrieves a Eucharist wrapped in trace paper. He exposes it, raises it high in the air.

FATHER PHIL
This is the body of Christ that was broken for you.

Carmela takes it on her tongue.

FATHER PHIL
This is the blood of Christ that was shed for you.

She drinks.

43 CONTINUED: 43

FATHER PHIL
Accept the spirit of Christ, our Lord, our Savior.

Carmela crosses herself. Father Phil wipes the rim of the chalice and slowly raises the goblet to his lips, and with some difficulty, drinks the remaining liquid. He gets down on his knees, faces Carmela, holds her.

44 EXT. PAY PHONE - EAST MAIN MOTOR LODGE - NIGHT 44

TONY
You find the two P's?

CHRISTOPHER
Pussy's kid says Pussy and Paulie took the girls to the Vegas Luxor on a special package.

TONY
Fuck.

45 INT. EAST MAIN MOTOR LODGE - MEADOW'S ROOM -- SAME 45

Sweating and sick, Meadow kicks the blankets off. Calls out:

MEADOW
Dad...?

No answer. She gets out of bed.

46 EXT. PAY PHONE - NIGHT 46

CHRISTOPHER
I booked a seat on a Boston flight tomorrow, four o'clock. Best I could get. Roanne, the dancer with the cross-eyed nipples? She's from Maine -- says it's three hours from Beantown.

TONY
(beat)
Don't come.

CHRISTOPHER
Oogots 'don't come'. I'll make sure you and Meadow have cleared the state before anything happens. We don't ever meet face to face.

46 CONTINUED: 46

TONY
No, this is my thing.

CHRISTOPHER
I'm your soldier, Antonio. This is my duty. Like we're always talking about.

TONY
The way this went down. This is my call. I got to vouch for this myself.

CHRISTOPHER
Clipping a famous rat would put me a cunt hair away from being made.

TONY
If he recognized me at the gas station he could lam any time.

MEADOW (O.S.)
DAD!

Tony turns and sees Meadow standing at the door.

TONY
(into the phone)
Stay put. End of discussion.

He hangs up and walks toward Meadow.

MEADOW
Why are you using the pay phone again?

TONY
Those walls are like paper. I didn't want to wake you.

MEADOW
Dad, please don't lie to me.

TONY
Come on, let's get back to bed.

She rebuffs his arm.

MEADOW
Lying down made me throw up!

Reels back into her room. Tony follows.

47 INT. SOPRANO HOUSE - LIVING ROOM - SAME 47

Spent, tired, Carmela and Father Phil are silently watching the fire. *
*

CARMELA
I want to thank you. I feel much better.

FATHER PHIL
(eyes closed)
Carmela.

She lets herself be held.

CARMELA
Such a feeling of peace...

She drifts with it. Phone RINGS. They laugh sadly at the timing. Carmela crawls over on hands and knees, answers

CARMELA
Hello?
(listens; then softly)
Oh, hi honey...Oh yeah? Was it fun?
Good.
(listens)
Oh. You want to sleep over there?
(glances at Phil)
Okay. Love you.

She rejoins Phil, sits near him on the floor.

CARMELA
That was AJ. He's sleeping over.

FATHER PHIL
I see.

CARMELA
At a friend's house.

FATHER PHIL
(hushed)
Ah.

CARMELA
(eyes on his lips)
The Pucillos. I don't know if you know them.

47 CONTINUED: 47

He runs his fingers through her hair. She raises her lips to his. SUDDENLY, Father Phil leans back, wipes the sweat off his brow...

FATHER PHIL
(wobbling)
I...

CARMELA
Are you all right?

He gets to his feet, leaves the living room. Into the guest bathroom. Carmela walks over and knocks on the door.

CARMELA
Father Phil. Are you ok?

We HEAR him VOMIT. Carmela pulls out a chair from the dining room table, sits alone in the dimness, enfolds herself in her arms.

48 INT. EAST MAIN MOTOR LODGE - TONY'S BEDROOM - NIGHT 48 *

High angle on Tony lying on his bed, fully clothed, eyes wide open.

49 INT. SOPRANO HOUSE - FAMILY ROOM - NIGHT 49

Carmela drapes a comforter over Father Phil who has passed out on the couch. She walks out of the living room and into --

50 INT. SOPRANO HOUSE - KITCHEN - NIGHT 50

Nervous, Carmela picks up the phone and dials. We hear the phone ring --

51 INT. EAST MAIN MOTOR LODGE - TONY'S BEDROOM - NIGHT 51 *

Phone RINGS. Once. Twice. He leans over, answers. No one's there... DIAL TONE.

52 INT. SOPRANO KITCHEN - NIGHT 52

Carmela quickly hangs up. *

53 INT. PETERS' CAR - DAY 53

He is folded on the seat, asleep in a sleeping bag, having spent the night. He jolts awake, wide-eyed. Unshaven, tousled.

(CONTINUED)

53 CONTINUED: 53

It has not been a bad dream -- he is in fact parked within view of the East Main Motor Lodge. He takes a pair of mini sports binocs from the console. *

BINO POV

Tony's room door is open. Tony appears with suitcase, crosses to Crown Vic, tosses bag in. Meadow comes out, shielding her eyes from the light, walks zombie-footed to the car, puts bag in. Tony playfully grabs the back of her neck, shakes.

MEADOW
(slapping at him)
Ow! Don't!

Tony chuckles.

PETERS

watches as they get in the car and drive off. He slides behind the wheel, starts up.

54 EXT. ROAD - DAY 54

Peters follows them until he sees Tony's car headed safely off toward Colby College. Peters slows to a stop, slumps in relief. His head falls to his chest. *

55 EXT. COLBY CAMPUS - DAY 55

Tony pulls up before the Admissions Office.

TONY
I'll pick you up in a little while. Knock 'em dead.

MEADOW
(shocked)
Aren't you coming in?

TONY
(shows wrist)
Left my watch at the motel. I'll try and join up with you. Grab me a student paper.

She eyes him curiously, slams the door of the car and walks into the building. Tony peels out.

56 INT. SOPRANO HOUSE - KITCHEN - MORNING 56

Carmela, hung over, is at the kitchen counter having a difficult time making the coffee. The sink is full of last nights dishes. Father Phil enters. He is disheveled, wearing pants, T-shirt, no socks or shoes. He doesn't know what to say.

CARMELA
(not looking at him)
You should have some coffee.

FATHER PHIL
Last night...

CARMELA
(still not looking)
Yeah?

FATHER PHIL
(partly a question)
We didn't do anything out of line.

CARMELA
(quick)
There's nothing to apologize about.

FATHER PHIL
(beat)
Right.

CARMELA
That's right.

FATHER PHIL
I should get dressed, get going.

CARMELA
Anthony Junior'll be home soon.

FATHER PHIL
(realizes)
My car's been out there all night. In plain sight.

56 CONTINUED: 56

CARMELA
If we didn't do anything wrong we didn't do anything wrong. There a commandment against eating ziti?

He catches the edge in her voice. He says nothing.

CARMELA
It's ok. Take a shower, get dressed. Don't forget your sacrament kit, whatever.

ANTHONY JR. (O.S.)
I'M HOME!

They freeze. Jr's FOOTSTEPS clomp upstairs. They relax.

FATHER PHIL
Carmela -- I just -- I don't know where to begin -- it's not that I don't...desire you in my heart --

CARMELA
Madonn'. Father, please.

FATHER PHIL
Last night was one of the most difficult tests from God, ever, for me.

CARMELA
Then you've had a charmed life.
(beat)
What are you talking about? We're friends.

FATHER PHIL
What's that look about?

CARMELA
Me? I look some way?
(attempt at lightness)
I was just thinking about when we watched Casablanca last week.

FATHER PHIL
The new print was so great.

CARMELA
When Bogie says, 'Of all the lousy gin joints in the world why did she have to pick mine?' Of all the finook priests in the world, why did I have to get the one who's straight?

(CONTINUED)

56 CONTINUED: (2) 56

FATHER PHIL
(gently admonishing)
Carmela.

CARMELA
C'mon! It's a joke.

He touches her face. Leaves the kitchen. Carmela stares wistfully out the window.

57 INT. PETERS TRAVEL - DAY 57

Peters drums on the desk, phone to his ear.

PETERS
Not anymore. All you gotta do is have a letter typed on company stationery to get the 1st class ticket. How do I know? That's my job.
(beat)
Don't think too long. I might be closing up the office for a few weeks. And Naples won't wait forever -- they got a big volcano.

He hangs up, jigs a teabag up and down a few times, sips and thinks. A Lipton moment. Peters, clicks his mouse, calling up travel info. Then suddenly he listens to something outside. We hear nothing. But a second something makes him jerk his head. He picks up the Ruger which is lying right at hand.

58 INT. FRONT ROOM - DAY 58

Peters walks silently to the front door, peers cautiously through a glass pane.

HIS POV

the empty gravel driveway, silent woods. No cars, nobody.

PETERS

stays flattened against the wall. Listens. Silence. He carefully, silently unlocks the door, peers out. He goes out onto --

59 EXT. PORCH - DAY 59

He edges out, pistol ready. He walks -- silently -- to the edge of the porch. Studies the woods.

(CONTINUED)

59 CONTINUED: 59

He comes down the steps. Moves past his Lincoln Navigator. Stops. Studies the surrounding woods. Suddenly sees --

(CONTINUED)

59 CONTINUED: (2) 59

DEER

A young two point buck staring at him.

PETERS

registers this, stares back. Suddenly the deer bolts -- but just before Peters realizes its not he who spooked it there are crashing footsteps -- only two or three -- and as Peters tries to turn a wire loops over his head and tightens around his neck. Tony, pressed against his back, pants in his ear.

TONY
Leggo the fuckin piece. Let it drop.

Tightens the wire. Peter's eyes bug, he gags, his face bright red. The Ruger falls. In Peters' ear --

TONY
Good morning, rat.

PETERS
(gagging)
Who are you? What is this?

TONY
Don't fuckin make me laugh.

Peters closes his eyes, tries to think.

PETERS
Look, Teddy -- there must be something I can do to --

TONY
(laughs)
It's Tony, you fuck. Boy, now you're really in trouble. * *

PETERS
(near tears)
You think I don't punish myself every fuckin day of my life? Diane -- you remember her? -- she divorced me. Took my two boys.

TONY
(tightens wire)
You fuck. You pimp.

(CONTINUED)

59 CONTINUED: (3) 59

PETERS
(gagging)
You have a daughter. I've seen her!

TONY
You don't even mention her.

PETERS
I got a little eight year old girl. She's got nothing to do with all this. She comes after it. Please. Please don't bring my fucking dead body into her life.

He's crying.

TONY
Guys with little fuckin girls went to prison. You took an oath and you broke it.

PETERS
(bitter)
The oath. There's no code. It's a fuckin lie. It's all about greed and money and you know it.

TONY
I guess. It's sad.

PETERS
I could have killed you last night. Outside the motel. Your daughter was drunk. Remember? I was there in the parking lot.
(Tony reacts)
I had a gun. But I didn't do it. Because of her. I told myself, 'He's just a dad this time. It's just a coincidence. He's taking his little girl to college.'

TONY
One thing about us wiseguys -- the hustle never ends. A shooting at the motel would have flushed your life down the pisciadood.

PETERS
(weeps)
I'm begging you. I'm begging you. Please think about my kid.

(CONTINUED)

59 CONTINUED: (4) 59

Tony gradually releases some tension on the wire. Peters sobs with joy. Tony abruptly pulls on the wire with all he's got.

TONY
Jimmy says hello from Hell.

Peter's eyes pop. His body starts to writhe and kick. They totter, stumble...fall to the ground. Tony is on Peters' back, pulling the wire.

DEER

stares impassively, chewing a leaf.

TONY

teeth gritted. The wire cuts his hand. Peters finally lays still. Tony gets to his feet. He stares down at Peters. Takes his pulse. He turns abruptly and crosses toward the woods, wrapping his cut in his handkerchief. There's a beating, honking overhead. Tony looks up.

HIS POV

a few wild ducks in a V winging toward somewhere.

TONY

lowers his head, keeps walking.

60 EXT. COLBY CAMPUS - LATER 60

Tony drives up to the Admissions Office. Meadow is waiting at the curb.

TONY
How'd it go?

MEADOW
Where have you been?

TONY
Watch wasn't there. I had to go back to the restaurant wait for them to open.

MEADOW
The restaurant had your watch?

He shows her the watch on his wrist.

60 CONTINUED: 60

TONY
I took it off in the men's room to wash my hands. Better get going, we're going to be late for Bowdoin.

Tony takes off. They drive along. Meadow leans over to turn on the radio and sees MUD all over Tony's shoes.

MEADOW
Dad, what's up with that?

TONY
The restaurant. I tried the back door. There were puddles, I guess.
(off her askance look)
I know, it was dumb.

She stares at him a long time. Turns away. Just the sound of the road. Tony turns the wheel, showing his cut hand.

MEADOW
Your hand is bleeding.
(beat)
Dad, where'd you go? You saw that man, didn't you?

TONY
Cut my hand on a screen door. What man?

MEADOW
The man you said you didn't know.

TONY
A va napola -- what is it you think happened?

MEADOW
I don't know! You got in a fight?

TONY
You don't know? You makes this big deal and you don't know?

MEADOW
You were on the pay phone again last night. At one o'clock in the morning.

TONY
Last night at one in the morning I was talking on a pay phone?
(MORE)

(CONTINUED)

60 CONTINUED: (2) 60

TONY (cont'd)
Sorry to inform you -- Miss Cuervo Anejo -- but you can't be trusted on what you saw because you were seeing pink elephants.

This blunts her. She stares off, trying to think. They drive along silently.

MEADOW
Dad...you're being honest with me, right?

TONY
Pretty soon here you're gonna hurt my feelings.

MEADOW
We have that kind of relationship, you said.

TONY
Well, we do or we don't. It takes two to tango.

MEADOW
Dad...?

TONY
What?

She studies him.

MEADOW
Nothing.
(beat)
I love you.

TONY
I love you too.
(beat)
Where's my student paper?

MEADOW
I forgot.

TONY
She forgot.

He shakes his head. Meadow stares out at the road ahead.

61 INT. ADMISSIONS OFFICE - BOWDOIN COLLEGE - DAY 61

Tony and Meadow sit waiting. Each in their own world. An ADMISSIONS DEAN emerges.

(CONTINUED)

61 CONTINUED: 61

DEAN
Miss Soprano, come on in. Shall we talk about your future?

Meadow follows the Dean. The door clicks shut softly. * An ancient clock ticks. Tony sits.

CLOSE - TONY

Drained of expression. Tired. He slumps back -- sees an inscription above the lintel of a door: "NO MAN CAN WEAR ONE FACE TO HIMSELF AND ANOTHER TO THE MULTITUDE WITHOUT FINALLY GETTING BEWILDERED AS TO WHICH MAY BE TRUE" -- Nathaniel Hawthorne. A STUDENT WORKER sees Tony looking.

BOWDOIN STUDENT
He's our most famous alum. *

Tony continues staring at the inscription.

62 S C E N E O M I T T E D 62 *

63 INT. SOPRANO BACK DOOR - DAY 63

They enter. Carmela greets them. Evidence of the recent flu is the Kleenex in hand.

CARMELA
Well, there they are. The two Ivy Leaguers.
(warm kisses all around)
Youse want something to eat? How was it?

MEADOW
(subdued)
It was good. I gotta call Hunter.

Tony studies Meadow as she leaves the room.

CARMELA
Gee, she spared me no boring detail.

MEADOW (O.S.)
I'll be back!

TONY
(distracted)
What a trip. I'm beat.

(CONTINUED)

63 CONTINUED: 63

CARMELA
What? New England? It's so gorgeous.

He rouses himself from his sober mood, puts on a smile.

TONY
You still sound a little nasal but you look good.
(smooches her)
Got any cold past'?

CARMELA
There was some ziti but it all got eaten.

She realizes what she just said but doesn't waver. Tony rummages the fridge.

TONY
From last Sunday? That whole tray? Monsignor Jughead must have been here.

CARMELA
If you're referring to Father Intintola, yes he was.

He glances at her, eating cappacola direct from the butcher paper.

CARMELA
He spent the night here.

TONY
(beat)
Yeah, right.

CARMELA
(shrugs)
Okay.

TONY
Wait -- the priest spent the night here? What happened?

CARMELA
Nothing.

TONY
Where was Anthony?

CARMELA
Sleeping over. At Jason's.

63 CONTINUED: (2) 63

Silence. Tony stops chewing, tries to clear the cobwebs.

TONY
The priest slept over here. Nothing happened. And you're telling me this because...?

CARMELA
You might hear something, take it the wrong way. His car was out front all night.

TONY
(smolder)
Know what? This is too fucked up for me. What'd the two of you do for twelve hours, play 'Name That Pope'?

CARMELA
He gave me communion.

TONY
I'll bet he gave you communion.

CARMELA
Excuse me?

TONY
(dry laugh)
Well, c'mon, Carmela -- guy spends the night here with you and all he slips you is a wafer?

CARMELA
(tight smile)
That's verging on sacrilege.

TONY
(mock apologetic)
I didn't mean to verge.

CARMELA
You think I'm lying?

TONY
I don't know...just sounds to me...

CARMELA
Would I tell you about it voluntarily if there'd been anything to be ashamed of? Do I look like the friggin' Thornbird over here?

63 CONTINUED: (3) 63

Tony is quiet a long time, ham in his cheek.

TONY
He's a fag. That's it.

She laughs delightedly, goes out shaking her head, laughing.

TONY
What? Or else I gotta question what I'm hearing here.

CARMELA
Oh, Tony... you're a sketch.
(stops)
By the way, your therapist called. Jennifer?

Her eyes locked on his, she leaves. Tony pales, goes after her.

TONY
Carm', I just thought you'd think it was weird me seeing a woman psychiatrist.

No answer. He is gone after her.

TONY (O.S)
Carm? It's just therapy. Pure and simple. Carm'?

THE END